

SOUVENIR  
OF THE  
ART EXHIBITION  
FOR  
FRANCE

RITZ-CARLTON BALLROOM  
NEW YORK  
JANUARY, 1916

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R51  
(1916)

Gift

New York (City), Ritz-Carlton Hotel  
[Catalogues]

020. N48  
R51  
(1916)

**EXHIBITION**  
OF  
**CONTEMPORARY FRENCH ART**  
FOR THE  
**RELIEF FUND**  
FOR THE  
**FAMILIES OF FRENCH SOLDIER ARTISTS**  
THROUGH THE  
**MINISTRY OF FINE ARTS**  
AND  
**LA FRATERNITÉ DES ARTISTES, PARIS**



UNDER THE AUSPICES OF  
THE AMERICAN ARTISTS' COMMITTEE OF ONE HUNDRED  
LA SOCIÉTÉ DES ARCHITECTES DIPLOMÉS PAR LE GOUVERNEMENT  
FRANÇAIS, GROUPE AMÉRICAIN  
THE SOCIETY OF BEAUX-ARTS ARCHITECTS  
THE MUSEUM OF FRENCH ART  
L'ALLIANCE FRANÇAISE



**RITZ-CARLTON BALLROOM, NEW YORK**  
**JANUARY, 1916**

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W.A.C.



**"LA PAIX." BY ALBERT BESNARD**

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## “LA PAIX”

**A**RT is long and life is fleeting and in spite of war and famine there will always be a spiritual minority ready to buy hyacinths for their soul in preference to buying bread for their stomach. The disciples of Apelles and Phidias have been taken from their task of growing hyacinths for as limited a market as there was, however, and instead of wielding the brush or the chisel are hard at it destroying with the sword and being destroyed with steel and lead and deadly and inglorious gases.

In France, that fairest of all hyacinth gardens, the artists are in the trenches and Rodolphe and Schaunard are just Poilus like the rest. The hyacinth crop can wait; just now the crop of dragon teeth must be sown and harvested.

And meanwhile what of the Mimis and Musettes who have been left behind? What of the mamans and the b  b  s? What of the vieux? All this little world was dependent on the rapins for bread as well as for good cheer, but now that the b  ret has been replaced by the k  pi, there is little of good cheer and less of bread.

It is with the object of providing a little of both, that this exhibition was planned and is being held. The original idea contemplated only the showing of Albert Besnard's glorious mural decoration symbolizing Peace, ordered by the French Government for the ornamentation of the Peace Palace at The Hague and intended as a gift of the French Nation to that now singularly incongruous edifice. Some difficulty was encountered in obtaining the consent of the French Government to the shipping of the canvas out of France but this obstacle was finally overcome and the authorization of the Minister of Fine Arts obtained.

Later it was decided that the exhibition would gain in interest and be more productive of funds if with the Besnard canvas were shown the hundred pieces presented by the Fraternit   des Artistes of France to the American painters and sculptors who donated specimens of their work to be sold for the relief of the families of their brother artists of France, constituting the exhibition held last

February at the Knoedler Galleries by the American Artists' Committee of One Hundred. The collection is catalogued in these pages.

The Besnard Decoration represents "Peace" by arbitration. A female figure is shown seated, listening to the pleadings of two litigants. One of these is arguing with vehemence and the woman lifts a hand to stop him that she may hear the other pleader. Below, two armed warriors, whose differences have been settled by arbitration, ride off in different directions. In the foreground, and seeming apart from the rest of the composition, the symbolical figure of Peace rises like an apparition, carrying in her arms a child.

Albert Besnard, now official "defender of the faith" of French art in Rome, and thereby an exemplar of orthodoxy and High Priest of Tradition and Method, was once a brilliant revolutionist; many even contend that between his work and that of the impressionists there is only the difference that separates Tweedledum and Tweedledee. For many years at each succeeding Salon his was sure to be the sensational painting. His daring contrasts in color, his dazzling treatment of violent pinks and reds and yellows, bathed in raw sunshine, won him a fame from which the years have taken nothing. The ultra-classicists frowned on him for a time but eventually, even in that quarter, he found many who recognized his talent and sang his praises. Most of his portraits and a great many of his genre paintings are now lost to the public, but his large decorative works, such as the ceiling of the Théâtre Français, the panels of the School of Pharmacy, the Sorbonne, the Hôtel de Ville, the Museum of Decorative Arts are for all visitors to Paris to see and admire.

Among the honors conferred on Besnard are the Cravat of the Legion of Honor, Commander of the Order of Sts. Maurice and Lazarus, Grand Officer of the Crown of Italy, Commander of the Order of Gustavus of Sweden, Knight of St. Michel, Chevalier of Charles III. of Spain. He is a member of the Institute of France, of the Academy of Antwerp, of the Academy of Glasgow, of the Société des Gens de Lettres of France, as well as of the Academy of San Luca of Italy.

W. FRANCKLYN PARIS.



POUR LES SOLDATS. BY LÉON BONNAT



AVENUE DU BOIS DE BOULOGNE. BY VICTOR GILBERT

## THE COLLECTION OF WORKS BY FRENCH ARTISTS



AFTER having sent out the first circular letter from the American Artists' Committee of One Hundred, asking for contributions to our Relief Fund for the Families of French Soldier-Artists, and after having cabled to Monsieur Léon Bonnat, President of the *Fraternité des Artistes*, our first remittance, on October 14, 1914, our Executive Committee set about organizing an exhibition of works by prominent American artists who studied in Paris and who felt that they owed a debt to France that we had never had an opportunity to repay in any material sense until the outbreak of the Great War, and we heard of the destitution and suffering among the dependents of artists called to the front—the mothers, wives, children, little brothers and sisters left behind, without means of support and face to face with misery. A Committee for the exhibition was appointed and set to work; the responses to our request for co-operation were prompt and generous, and the exhibition was held at the Knoedler Galleries, in Fifth Avenue, in February, 1915.

When the eminent artists composing the Executive Committee of the *Fraternité des Artistes* were apprised by my letters of our action and before they knew what success our venture might have, they took action, on their part, in a way to show their appreciation that forms a striking and, at the same time, beautiful example of international good will and fraternal feeling. They issued an invitation to their associates to join with them in sending specimens of their own work to be offered as gifts to their American confrères contributing to the exhibition to be held in New York. The first lot sent over, consisting of sixty-seven works, was supplemented by a second lot of thirty-four, so that, as the number of our contributors had increased to the limit of wall-space in the Knoedler Galleries, each American artist might be the recipient of a work. At the same time the request was made that some of the pieces in the collection be given to a few of those, not among the contributors to our exhibition, through whose active assistance the enterprise was

being carried forward. The success of the exhibition last winter is a matter of record and the works have been allotted in accordance with the directions received from the Fraternité. From the proceeds of the exhibition, together with the cash contributions received in response to our circular letters to artists and friends of art, we have remitted to the Fraternité substantial sums, recorded in detail in the report of our Treasurer, and were enabled thus to bring relief when it was most urgently needed.

It is hoped that the present exhibition may be productive of equally encouraging results. The suffering and want continue from day to day and will continue after the war comes to an end. We feel certain that the opportunity to see this notable collection of contemporary French art, which, apart from its artistic interest, affords evidence of recognition for brotherly aid in time of stress, will appeal to all those who love art and to all whose love of liberty inspires them to admiration for the people of France in the great crisis which has overwhelmed the world.

WILLIAM A. COFFIN.



ETUDE. BY RAPHAEL COLLIN



ALLEGORY. BY PAUL GERVAIS

## CATALOGUE

The following list comprises the entire collection of works of art sent by the French artists, members of the Fraternité des Artistes, to their American confrères. A selection of the works below has been made for this exhibition, omitting duplicates among the engravings and some others.

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| 1. The Old Lithographer—L. Émile Adan.   | Portrait of Alexandre Dumas.<br>Three signed proofs.     |
| 2. Leda and the Swan—J. Francis Auburtin.  | Portrait of Ernest Renan.<br>Two signed proofs.          |
| 3. Interior—Joseph Bail.   | Jacob Wrestling with the Angel.<br>Three signed proofs.  |
| 4. Drawing in Color—Georges Barbier.   | The Martyrdom of Saint Denis.<br>One signed proof.       |
| 5. Jean Jacques Rousseau—A. Bartholomé.  | The Quarry.<br>One signed proof.                         |
| Reproduction of the life-size marble medallion on the tomb of J. J. Rousseau in the Pantheon, Paris. | 27. Bronze Statuette—Émile Bourdelle.                    |
| 6. Études, pastel—Marcel Baschet.  | 28. Labor—Claude Bourgonnier.                            |
| 7. "À genoux je vous demande pitié pour ceux qui souffrent."—Sarah Bernhardt.                        | 29. Paysage, Engraving, Signed proof—A. Brunet-Debaines. |
| 8. Pour nos Soldats—Léon Bonnat.   | 30. En Carnaval—A. Calbet.                               |
| 9-26. Engravings—Etchings—Léon Bonnat.   | 31. Portrait, Pencil Drawing—Carolus-Duran.              |
| Portrait of the Artist, by himself.<br>Five signed proofs.   | 32. Head of a Child—Paul Chabas.                         |
| Portrait of M. Émile Loubet.<br>Three signed proofs.   | 33. Venice—Etching—H. Cheffer.                           |
|  | 34. Femme Orientale—Georges Clairin.                     |

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| <p>35. Étude—Raphael Collin.</p> <p>36. Study—Pencil Drawing—Fernand Cormon.</p> <p>37. View of Pont-en-Royans—Charles Cottet.</p> <p>38. La Tricoteuse—P. A. J. Dagnan-Bouveret.</p> <p>39. Cuirassiers—Engraving Lucien Dautrey.<br/>Signed proof.</p> <p>40. Étude—Adolphe Dechenaud.</p> <p>41. Vase—A. Delaherche.</p> <p>42. Study—Chalk Drawing—Maurice Denis.</p> <p>43. In Flanders—A. Dervaux.</p> <p>44. Étude—Pastel—Georges D'Espagnat.</p> <p>45. La Foule—André Devambez.</p> <p>46. Jeune Fille—L. L. Dhurmer.</p> <p>47. In the Desert—E. Dinet.</p> <p>48. Landscape—Ernest Filliard.</p> <p>49. Labor—François Flameng.</p> <p>50. In the Trenches, Dixmude—Charles Fouqueray.</p> <p>51. A Friendly Criticism—Etching—Émile Friant.</p> <p>52. Allegory—Paul Gervais.</p> <p>53. Un Poilu—Henri Gervex.</p> <p>54. L'Avenue du Bois de Boulogne—Victor Gilbert.</p> <p>55. At Mentone—A. F. Gorguet.</p> <p>56. The Letter—Grün.</p> <p>57. Marine—Monotype—Gaston Guignard.</p> <p>58. Paysage—H. Harpignies.</p> <p>59. Victory—Lucien Jonas.</p> | <p>60. Emblem of Minerva—P. Jouve.</p> <p>61. L'Homme a l'Épée—A. F. Laguillermie.<br/>Engraving after Franz Hals. Signed proof.</p> <p>62. In Venice—P. Franc Lamy.</p> <p>63. Bellona, Pen Drawing—Charles Léandre.</p> <p>64. Study for an Apostle—Le Comte de Noüy.</p> <p>65. Sheep—Lefèvre.</p> <p>66. Vieux Bateaux-Lavoires à Grenelle—A. Lepère.</p> <p>67. A Vase of Flowers—Henri Le Sidaner.</p> <p>68. After the Mass, Brittany—Luigi Loir.</p> <p>69. Breton Village—P. Madeline.</p> <p>70. Monk Preparing his Sermon—D. Maillart.</p> <p>71. Étude—Chalk Drawing—A. Marquet.</p> <p>72. A Mother—Henri Martin.</p> <p>73. Concarneau—Paul Mathey.</p> <p>74. Belle-Île-en-Mer—Maufra.</p> <p>75. Along the Coast—E. Maxence.</p> <p>76. The Bathers—Chalk Drawing—René Menard.</p> <p>77. Quail in Winter—E. Merite.</p> <p>78. Les Fleurs de Lys, Engraving—Abel Mignon.<br/>Signed proof.</p> <p>79. The Shrine—F. Montenard.</p> <p>80. Au Foyer—H. Morisset.</p> <p>81. Le Casone, Ajaccio—J. A. Muenier.</p> <p>82. Landscape—Alexandre Nozal.</p> <p>83. The Lesson—René Prinnet.</p> |
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| <p>84. Study for an Equestrian Portrait—René Prinnet.</p> <p>85. Paysage, Colored Etching—J. F. Raffaelli.</p> <p>86. La Soupe—Émile Renard.</p> <p>87. Pietà—Pierre Roche.</p> <p>88. Conquering Warrior—Georges Rochegrosse.</p> <p>89. In Belgium—Alfred Roll.</p> <p>90. Étude de femme—Alfred Roll.</p> <p>91. Fantaisie—E. Rosset-Granger.</p> <p>92. Portrait—Pencil Drawing—Henri Royer.</p> <p>93. Harlequin—Lucien Simon.</p> | <p>94. La République Française—Bronze Plaquette—S. E. Vernier.</p> <p>95. Archæology—Bronze Plaquette—S. E. Vernier.</p> <p>96. The Beach at Dombourg—Vignal.</p> <p>97. Engraving, after Charles Jacque—Charles Waltner.<br/>Signed proof.</p> <p>98. La Citadelle, in Corsica—Henry de Waroquier.</p> <p>99. The Advance—Georges Weiss.</p> <p>100. Beach at St. Jean-du-Doigt A. Wilder.</p> <p>101. Étude de femme—Chalk Drawing—E. Zier.</p> |
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HERE is possibly no more deserving charity than that to which this Catalogue is dedicated. If it were nothing more than an appeal from France to the great and opulent country which it helped to create, the appeal would be its own vindication.

Few people appreciate the extent of this obligation in those days that "tried men's souls." The American Revolution was an act of sublime audacity, for the reason that there was not in our country any manufactory to furnish the equipment of war. Long before Dr. Franklin reached Paris and before Burgoyne had surrendered to Gates at Saratoga, France, at the risk of antagonizing the greatest empire in the world, was secretly equipping Washington's armies with the indispensable munitions of war, without which the Revolution would inevitably have ended in a fiasco.

But our debt to France can also be put upon other grounds. She has enriched the human mind and soul by her inestimable contributions to art, literature and music. The whole world, and especially America, is in this sense her debtor. Especially is this true of art, for the nascent art of America, which found so notable expression in the beauty of the Chicago World's Exposition and the later expositions at St. Louis and San Francisco and which has immeasurably enriched America by the cultivation, in a material age, of æsthetic ideals, is due quite as much to the artists of France as the existence of our country as a political entity is due to the invaluable aid of French statesmen, soldiers and sailors. If we owe much to Lafayette, Rochambeau and De Grasse, we also owe much to Corot, Greuze, Gérôme, Detaille, Cazin, Constant, Daubigny, Rousseau and others, whose name is legion. These artists have been the friends of humanity and the noblest interpreters of its æsthetic ideals.

The artists of France are now fighting for the existence of their noble country and for the sacred rights of humanity in the trenches, and as they are too little inspired in their lives by merely pecuniary considerations, they are leaving behind them dependent families, many of whom are in want.

To help these is an imperative duty, and should be regarded as a sacred obligation on the part of every American who remembers what France has been to the world and especially what France and its artists have been to America.

JAMES M. BECK.



INTERIOR. BY JOSEPH BAIL



LABOR. BY FRANÇOIS FLAMENG

## WHAT WE OWE TO FRANCE

By FRANK LANDON HUMPHREYS, S.T.D., LL.D.



THE debt we owe to France and her sons is great. Even before the first soldier was landed to support our cause against the British, the French had won a far greater position of influence than is generally known.

Admiral de Coligny planned to found a French colony in the New World, and one hundred years before the Puritans landed at Plymouth, French colonists sailed from Havre de Grace in July, 1555, under Villegagnon, for Brazil. A second colony of noblemen sailed from France, November 2, 1556. The colony was a failure, but into the causes of that failure we need not now enter. The next expedition to Florida under Ribault was equally unsuccessful. In March, 1604, two ships sailed from Havre to Canada. It is interesting to note that investigation has proved that Priscilla who came on the Mayflower was a French woman, the daughter of Guillaume Molines, corrupted into William Mullins. Priscilla de Molines by her marriage with John Alden became the ancestress of the New England Aldens, and from this descent came John Adams, second President of the United States. John Alden himself also had French blood in his veins. In 1622, French colonists settled in Staten Island and in 1675 many also formed settlements in Ulster County. In 1685 many French residents of the West India Islands came to New York City. In 1686 Massachusetts granted a large tract to French refugees and in 1689 numbers of French exiles settled at New Rochelle. In 1699 about three hundred French families established themselves on the banks of the James River, and large numbers had already settled in South Carolina. One remarkable thing about the French is that they never formed a separate race in this country; they quickly assimilated themselves, and the change of their surnames into anglicized forms greatly conduced to this obliteration.

Many even so-called Dutch emigrants were really Frenchmen, or of recent French descent. For instance, the Deschamps became the Van der Veldes; the Leblancs, the De Witts; the Dubois, the Van der Bosch; the Chevaliers, the Ruyters;

the Le Grands, the De Grotts; and so on. The list of French names that have been anglicized is too long to be given; it amounts to several hundred names. A modern writer pays this just tribute to the French colonists:

"Among the proudest of the Carolinian and other Southern families we find the French names of the Ravenels, Neuilles, Manigaults, Laurenses, Marions, Bacots, Benois, and Bayards, and in the North we have names that have been indelibly associated with our history—Jay, Bowdoin, Cannon, Berrian, Boudinot, Pintard, Quintard, Demarest, Gallaudet, Guion, Constant, Joline, Lanier, Le Boutilliers, Maury, Pelletreau, de Forest, Le Blanc, Cortelyou, Vermilye, and others."

Faneuil Hall, of which Boston and New England are so proud, and which is called the Cradle of Liberty, was the gift of the son of a Frenchman. Henry Laurens, John Jay, and Elias Boudinot, who took such a prominent part in the early deliberations touching our independence, were all three of French descent. Coming to the war itself, the forgotten fact is that so evenly were the French and Dutch matched in point of influence in New York that by 1656 all government and town proclamations were issued in French and Dutch, and French services were held in the Fort Chapel. When the war broke out, the French and the French descendants fought for the independence of the colonies as bravely and as faithfully as any.

. . . . .  
The debt of gratitude has been expressed for what this country owes to France, not only for what Frenchmen did in the early days in the settlement of America, but for what she did in aiding it to achieve independence and notably for being the contributing factor in the victory of Yorktown. All this I have said as a citizen of the United States and as one, not unmindful of my lineage from one who distinguished himself in so many ways in furthering the interest and welfare of this country,—the friend of Washington, and to whose hands were committed the flags surrendered by the enemy at Yorktown, for presentation to Congress.

May I now be permitted to say a few words as an individual, and as a friend of France.

The literary skill of her writers is unsurpassed, their purity of style and elegance of diction is inimitable and for logic they have no equals. It would be easy to prove how the whole modern world is a debtor to French thought. French thought which the illogical Englishman has put into practice, and which the shrewd American has exploited, which the German dreamers have pushed to fanciful extremities and

rendered grotesque. The Italian alone has been able to assimilate it. The American Declaration of Independence is the product of French and Italian thought. It is not too much to say that until quite recent years France was the only civilized country; and today she is still in the fore-front of the civilized world. Her language was the language of law, diplomacy, and of the court. Strike out from the English language the words of French origin, and you have struck out all the words of civilization. The Frenchman has thought out the great problems and thought them out most unselfishly, looking for no fee or reward except for the glory of benefiting the cause of humanity. French thought has been supreme in almost every domain. In the arts—whether it be painting, sculpture or architecture; in science; in engineering; in applied mechanics; in surgery and medicine; in jurisprudence; in the arts and graces of life which distinguish the civilized man from the savage—his attire, his food, his manners. I have always admired the sweet domesticity of her life—the grace of her women—the joyous gayety which crowns the earnest character of her men.

Let me finally render this tribute to the French in this country. They founded no parties and formed no cliques. They merged themselves into the great body politic because they have always been loyal but unostentatious citizens. The debasement in our politics can never be laid to their doors.

Have you ever paused to reflect on the strange fact that France should have played such an important part in shaping the destinies, as she did in the early days of the two great English-speaking races—England and America—and what a debt of gratitude both countries owe to France and her people?

Nay, further, is it not true that the whole world is the debtor of France?

Finally, let me correct a popular misconception that Frenchmen aided us out of their hatred to England. Their statesmen and politicians may have been suspicious and distrustful of the Court of St. James but it is a strange fact and one well worth remembering that never before had the French gentry been so friendly to England or so fond of English ways or customs.

The spirit of liberty was moving over the waters and curiously enough it was out of that very spirit of liberty of which England boasted and for which she was both hated and admired, that the alliance between France and America was born. We have seen how it was at a dinner in honor of an English officer that young La Fayette's enthusiasm for liberty over the seas was kindled. It was out of their very love for England and her ideals of liberty and freedom that the young gentry

of France crossed a thousand leagues of sea to aid a struggling nation to win its liberty and its freedom.

There were moments when the leaders of the French Nation hesitated at the cost and the risk—but there was never a moment when the French people wavered in their devotion to the American cause. So universal was the desire of the French soldiers to come to America that orders had to be sent to the surgeons to be very careful in examining the men because many were concealing infirmities for fear of being left behind, and France wished only picked men to be sent. When we turn from the common soldier to the officers of the French army, we may be sure that it was no consideration of statecraft or national policy that impelled such men as La Fayette and Rochambeau and d'Estaing, and the others to exchange the luxuries of French country life and the charms of Paris for the privations and hardships of camp life in the Revolutionary Army and the sufferings of Valley Forge. It was only the noble impulse of noble hearts that beat high in the cause of human liberty, that could impel men to such sacrifice. Nor have we in the United States been unmindful of this friendship and service of the French. At all the chief cities of the original thirteen states, at Savannah, Charleston, Baltimore, Annapolis, Washington, Philadelphia, New York, Newport, and Boston, are tablets, monuments, statuary and paintings—not only to officers, but even to the soldiers of France, to show that America REMEMBERS. At the Capitol at Washington, the Speaker sits between the portraits of Washington and La Fayette.

Shall not our hearts go forth in loving sympathy to our former ally and our present friend in her hour of stress when in stern array she is holding in check the foe on her northern territory, and with her old foe across the channel fighting on her side she trusts that she may yet win the battle for Liberty and Freedom against the tyranny of caste and bureaucracy. Shall we not give to France that which she in her proud reserve has the right to receive, from free America, loving and heartfelt messages of cheer and hope? Let her feel that American hearts beat in warm sympathy for her in her fight for hearth and home—fair sunny France, when now Burgundy, may as of yore, mourn that,

“ All her husbandry doth lie on heaps  
Corrupting in its own fertility.  
Her vine, the merry cheerer of the heart,  
Unpruned dies.” \*

\* Shakespeare's *Henry the Fifth*, Act V., Scene 1.

As in the past we thought our cause was just and right, so let our thoughts go out to our allies of yore, friends of yesterday and today, sharing their belief.

“ Terrible the process,  
But our cause is good;  
Knowing all, Thou knowest  
Whose the guilt of blood.  
And, for him who sent them  
To be slain and slay,  
Judge, O God, between us  
Justly, as today.”\*

If we can give no official utterance to the feelings of our hearts, we can and do in silent homage repeat the first toast of the Alliance of 1774:

“ To America! To France!  
To General Washington and to the American Army,  
To the Independence of America !  
To the Alliance of France and America !  
May it never be broken! ”

\* Lushington's "Inkerman."



VICTORY. BY LUCIEN JONAS



REGRET very much that it will not be in my power to attend the opening at the Ritz-Carlton of the French Art Exhibition for the Relief of Families of French Soldier-Artists.

It is certainly very generous in the French Government to send over for the centrepiece of the exhibition Albert Besnard's allegorical group symbolizing "Peace," which it is to contribute to the Peace Palace at The Hague, as its share of the decoration of that edifice, and to permit it to go for exhibition for the same purpose to the principal cities of the United States. It may seem incongruous at the moment, in the midst of this horrible war, in which almost all the nations of Europe are engaged, to study, or exhibit, pictures of "Peace," but this war will not last forever. It will, I am sure, be followed by a long period of peace among the nations of Europe, for it must not end until that peace is assured, and the Palace at The Hague will surely be the headquarters of the friends of peace for ages to come.

The great artists of the world have done so much for the promotion of civilization, that I do not wonder at the interest of the whole fraternity in the tragical events which are now taking place, and the sympathy between the artists of France and those of the United States has been so close and so long continued, that it has been impossible for those on this side of the water to resist the universal impulse to go to the aid, as best they may, of the innocent victims made by the war among the painters and sculptors of our sister Republic.

There is something in war, with all its horrors, so abhorrent to the mind and heart of every artist, that it must have been only the truest heroism, and the highest patriotism, that impelled so many of them in France and Belgium to answer with quick response the call to join the colors, and not only to offer their lives as a sacrifice, but even at the risk of leaving their helpless families to the tender mercies of the world.

Besnard's famous picture will help very much to enlist the sympathies of all who see it for the hopelessly wounded and for the widows and children of those who have fallen in battle.

I bespeak for your exhibition the greatest success, both in New York, and in all the other cities of the Union, in which it may be repeated. I know how frequent the calls are for help from a hundred different committees for relief to the sufferers from this war, which ought to have been in some way coördinate and controlled by some central body, but the truth is that we Americans have not yet given a tithe of that which we must give in this great contest, in the result of which we are so deeply interested, and I hope that every lover of art will contribute in response to your call, according to his or her means.

JOSEPH H. CHOATE.

**LA FRATERNITÉ  
DES  
ARTISTES**

THE KNICKERBOCKER PRESS, NEW YORK